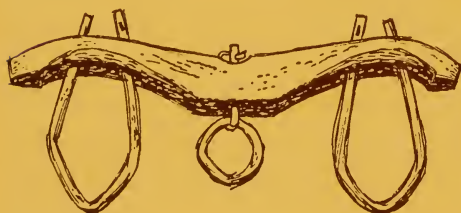


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Hoffman, Harold G.  
Nor long remember ---

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# Nor Long Remember—

BY  
HAROLD G. HOFFMAN



SAMUEL FRENCH

*Founded 1830*

25 WEST 45TH STREET  
NEW YORK

LOS ANGELES

TORONTO

LONDON

PRICE 35 CENTS

NO PLAYS EXCHANGED

## SPARKIN'

Comedy. 1 act. By E. P. Conkle. 1 male, 3 females. Interior. Modern costumes. 25 minutes.

This is a delightful little comedy of small-town Nebraska people and has to do with a timid young man who goes courting, but is unable to come to the point until Granny teaches him how to become a man. The play acts capitally.

(Royalty, \$5.00.) In *Crick Bottom Plays*, \$1.50, and separately, 35 cents.

## CABBAGES

Comedy. 1 act. By Edward Staadt. 3 males, 4 females. Interior. Modern costumes. 1 hour.

A striking character study of modern American life. There is a very interesting plot, and a dramatic situation which renders the play particularly attractive for amateur production. A *Playshop Plays* title.

(Royalty, \$5.00.) Price, 50 cents.

## TWO CROOKS AND A LADY

Drama. 1 act. By Eugene Pillot. 3 males, 3 females. Interior. Modern costumes. 30 minutes.

This is one of the most popular one-act plays. For some years it has been one of the standbys of Little Theaters, schools and colleges. It is an exceptionally clever little drama. It is not at all difficult to act or produce.


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## THE BISHOP'S CANDLESTICKS

Drama. 1 act. By Norman McKinnel. 3 males, 2 females. Interior. Costumes, French 1800. 30 minutes.

This is a dramatization of an incident in *Les Miserables*. The Convict breaks into the Bishop's house, and is clothed and warmed. The benevolence of the Bishop somewhat softens the Convict, but when he sees the silver candlesticks that would provide him with means of escape, he steals them—is captured and brought back. He expects to go back to jail, but the Bishop informs the police that they are a gift. He then departs, to start life over again.

(Royalty, \$5.00.) Price, 30 cents.



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"NOR LONG REMEMBER—"

Scene I, See Page 13



# Nor Long Remember—

BY  
HAROLD G. HOFFMAN

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Glenn

To The Lambs, in whose fold this little play  
was first presented—and to Raymond Massey,  
whose Abraham Lincoln has endeared him to  
the hearts of American lovers of the theatre.



## NOR LONG REMEMBER—

### STORY OF THE PLAY

This play about Abraham Lincoln tells us of the immediate public and press reactions to the Gettysburg speech which were largely of a condemnatory nature. A group of men are seated in a general store enjoying hugely the derision of the newspapers and indulging in yokel laughter and jokes at what they consider to be Lincoln's failure. But one paper says, "The dedicatory remarks of President Lincoln will live forever in the annals of men." The lights fade out on the store and come up on Lincoln speaking at Gettysburg.

The play is by Hon. Harold G. Hoffman, former Governor of New Jersey.

It can be done with or without scenery.



## FOREWORD

The playlet is intended to project the Gettysburg Address against a background of criticism and ridicule heaped upon Lincoln both before and after his visit to the battlefield, with a suggestion of its ultimate acceptance as one of the literary masterpieces of the ages.

This device is used so that excerpts may be introduced from the press of the day in various parts of the country, reflecting general criticism of Lincoln's conduct.

The facts brought out are believed to be historically accurate although the reports of the incident were very meagre and there was a marked variation in the stories later recounted by eye witnesses at the Gettysburg Cemetery dedication.

William E. Barton, who compiled all available records and statements, and who then drew from them his conclusions as to the happenings of the day, says:

"Lincoln was dressed in black and wearing a tall black hat and white gauntlets—"

"During Lamon's introduction Lincoln drew out his manuscript, adjusted his spectacles, and shifted his position in his chair."

"Standing firmly on both feet, he held his manuscript in both hands, and glanced at it infrequently."

The Gettysburg dedication was on Thursday.

HAROLD G. HOFFMAN.





Copy of program of the first performance of "Nor Long Remember—" produced at The Lambs Club, New York City:

## NOR LONG REMEMBER—

*By* Harold Hoffman

### CAST

LEMUEL TRUESDALE ..... *James Seeley*  
JOSEPH COLLINGE ..... *J. Arthur Young*  
ABNER SPARKS ..... *Robert Conness*  
FLETCHER BROWN ..... *Vaughan Glaser*  
PHIL. WADE ..... *Jack Tyler*  
HON. WARD HILL LAMON ..... *George Christie*  
PRESIDENT LINCOLN ..... *Raymond Massey*

THE 2ND U. S. ARTILLERY BAND OF BALTIMORE

GUESTS and SPECTATORS

*Time: November, 1863.*

### SCENE I

*Spark's General Store, Bernardsville, N. J., November 23, 1863.*

### SCENE II

*Gettysburg—The Speech Immortal.*

Setting designed by Yellenti and painted by Yellenti  
and Edward Eddy

Stage Manager: Jerome Whyte

Staged by John Hayden



## DESCRIPTION OF CHARACTERS

LEMUEL TRUESDALE: *A man of seventy. He is the best dressed man in the group and is probably the village banker. Wears a black frock coat of the period, has his hat on and a muffler about his neck in an attempt to warm his bloodless body.*

JOSEPH COLLINGE: *A bald-headed man of fifty, with a fringe of white hair. The most roughly dressed of the group, probably a laborer of some sort, or the local livery-stable keeper. Speaks in a high, crackling voice.*

ABNER SPARKS: *The village store-keeper, aged about fifty-five. A gossipy man of sixty. Wears trousers and shirt of the day, but no coat. He has on an apron made of cotton ticking.*

FLETCHER BROWN: *The school teacher, aged sixty. Naturally the best educated and the best spoken man in the room. Next to Truesdale in the quality of his clothing.*

PHIL WADE: *Handy man and errand boy for Sparks. Wears a short coat and a soft felt hat of the period, and carries a small mail sack, something like a saddle-bag. He is about twenty-two and displays his manhood by smoking a thin cheroot.*

WARD HILL LAMON: *A distinguished figure of middle age, very well dressed.*

PRESIDENT LINCOLN.

12 DESCRIPTION OF CHARACTERS

THE SECOND ARTILLERY BAND OF BALTIMORE:  
*They are used to dress the stage and form part  
of the crowd listening to Lincoln. They wear  
the uniforms of the Union Army.*

GUESTS and SPECTATORS: *A group of both men and  
women to listen to the address. All sorts and  
grades of costumes of the period.*

# Nor Long Remember—

## SCENE ONE

*Scene One shows a corner of Sparks' general store and post office. ABNER SPARKS, proprietor, is behind counter, at back, engaged in discussion with FLETCHER BROWN, schoolmaster (the sole defender of Lincoln in group), who is seated Right of counter. LEM TRUESDALE and JOE COLLINGE, two village characters of the period. LEM is seated at Right of FLETCHER, apart from the OTHERS; JOE at Left below the counter. LEM, JOE and FLETCHER are discussing the affairs of the day, as ABNER removes papers from mail boxes, carefully removes wrappers and passes them out to be read. They are then returned to ABNER, who slips them back in wrappers and reinserts them in the post office boxes on Left wall. A stove can be at back if desired.*

LEM. Made a fool out of hisself likely—just like he did at Antietam last fall. Maybe he told some stories—or made Lamon sing some more rough songs over the graves of the soldiers.

JOE. Lincoln, bah! (*Rises and crosses up to Left of LEM.*)

FLETCHER. But it isn't true about Antietam. I can hardly imagine the President—

LEM. Well, you school-teachers don't know every-

thing. McClellan was there, wasn't he? And if Lincoln didn't do what everybody said he did wouldn't McClellan of denied it? Look, every paper said Lincoln was goin' to make a stump speech at the cemetery—

ABNER. (*Looking off Right, moving in a little*) Wish Phil would come with them papers.

JOE. Lincoln shouldn't have gone, anyway. Nobody wanted him. Says right here he was just sent one of them printed circulars— (*Indicating the paper he carries.*)

ABNER. Shucks, got one of them myself. (*Back of counter again.*)

JOE. —and it wasn't much more'n a week ago when they ast him to speak.

ABNER. Had to, most likely—couldn't have the President there and not call on him to say somethin'.

LEM. Well, Chase didn't go—or Stanton—and General Meade wasn't there, either—said the Army needed him.

JOE. (*Cross back to keg and sit*) Way I figger it out is this: Lincoln hasn't a chance to be re-elected an' he knows it. Chase wants to be President and he wasn't goin' to Gettysburg to be the tail to a kite that won't get off the ground. And Meade didn't go because the President was a-goin' to be there. He's still hot under the collar about what Lincoln wrote him for lettin' Lee get away across the Potomac after the battle—

FLETCHER. There are a lot of people who think the President was right. The war might have been ended back there in July if Meade had followed Lee from Gettysburg. The Potomac was flooded and Meade could have captured his whole army instead of giving him eleven days to escape and then claiming that he "had driven the invader from our soil." The President was angry, and properly, I think. If we



are fighting to preserve the Union then the whole country is our soil.

LEM. Anyway, it was Meade who won the battle, wasn't it? And what right did Lincoln have to say that if he had gone up there he could have whipped Lee himself? Fust he wants to be a general and fight all the battles and then he went to Gettysburg, like I said, to make a fool out of himself. If there's a weddin', Lincoln wants to be the bride—if there's a funeral he wants to be the corpse. This man Everett is a o-rater, from what I hear, and mark my words, he must have made Lincoln look as wuthless as a Rebel shinplaster.

(JOE hands paper to ABNER, who folds it, slips it into its wrapper and places it in mail box.)

FLETCHER. It's hardly fair to expect Lincoln to have competed with Edward Everett. Everett was the orator of the day and Lincoln, the papers said, was just to make a few dedicatory remarks. Everett is a great scholar—he is a noted Boston minister and he has been President of Harvard, Governor of Massachusetts, United States Senator—yes, and Ambassador to England and Secretary of State. Lincoln taught himself—

JOE. Damned poor teacher, I'd say— (ABNER hands him another paper. Laughter from LEM and ABNER.)

FLETCHER. I've never said that Lincoln was a great man. Maybe he isn't, but he's come a long ways. By the light of a pine knot, with a shingle for a blackboard, charcoal for a pencil, a jackknife for an eraser, he taught himself to read and write and figure. And now he's President—

JOE. But he won't be long. He's as dead as a cock in a pit. Lissen to this. (*Reading*) "Thad Stevens, Republican Floor Leader of Congress, when advised

of the President's decision to speak at the Gettysburg cemetery, said, 'The dead is going to eulogize the dead.'"

(LEM and ABNER laugh. JOE hands this paper back to ABNER, who also puts it away.)

LEM. (*Slapping thigh*) That's it—"the dead goin' to bury the dead—"

ABNER. Here's Phil now—(*as PHIL enters Right carrying small pouch of mail*)—slower'n molasses.

PHIL. (*Crossing to behind the counter*) Hold yer shirt on. Y'ain't even got the kittle on. Folks'll be comin' for their letters afore you git a chance to read 'em.

LEM. Let me have Ed Small's *New York Times*. (ABNER picks out newspaper, slips it out of wrapper and continues to sort papers and letters, putting them in pigeon-holes) Ought to say here just what happened.

(ABNER hands the paper to PHIL, who crosses and gives it to LEM as he speaks.)

PHIL. Met Bill Steele down at the deepo in Somerville this mornin', gittin' the train back to Washington. He was there—says it wasn't much of a speech.

LEM. (*Reading paper*) All it says is, "President Lincoln made a few remarks upon the occasion." (LEM continues to scan newspapers. FLETCHER is also reading.)

PHIL. (*During this speech he goes back to the counter, where ABNER gives him another paper. He takes this to LEM and hands it to him, taking the one LEM now has and returning it to ABNER. ABNER puts each paper back in its wrapper as soon as it is read, and then places it in its mail box. He also sorts out a few letters and hands a paper to JOE and one to*





*Yellowstone*

“NOR LONG REMEMBER—”

Scene II, See Page 20

FLETCHER) Ole Everett spoke, Bill says, for an hour and fifty-seven minnits—one of the greatest orashuns he ever heard,—an' he's heard plenty of 'em, in Congress. Then Lincoln spoke and 'fore any one knew it he was through. George saw one of them foteographer fellers settin' up his contraption and before he could get his head under that shawl, or whatever 'tis, Lincoln had finished—jest like that (*Snaps fingers*). Didn't even get a pitcher of the President makin' the speech.

LEM. Tole you he'd make a fool of hisself. (*Reads*) "We pass over the silly remarks of the President; for the credit of the nation we are willing that the veil of o-b-l-i-v-i-o-n—"

FLETCHER. Oblivion—

LEM. I know. You don't have to tell me. —"that the veil of oblivyum—shall be dropped over them and they shall be no more repeated or thought of."

(*During this PHIL brings LEM a third paper and exchanges with him at the end of LEM's line.*)

ABNER. What paper's that?

LEM. *Harrisburg Patriot and Union*. Right nearby—seems like they ought to know what they're talkin' about. (*Puts down paper and picks up another*) *New York Tribune* here says that a *London Times* reporter wrote, "The ceremony was rendered ludicrous by some of the sallies of that poor President Lincoln. Anything more dull and commonplace it would not be easy to produce." S'pose that will be printed in England now and get them Britishers laffin' at us.

JOE. Guess that speech drove the last nail in ole Abe's political coffin. Even Fletch here ain't got much to say now.

FLETCHER. No, but I'm thinking.

JOE. What y' thinkin' of? Great speech of yore

Mister Lincoln? (*Reading*) "Four score and seven years" maybe sounds better to a school teacher than "eighty-seven years ago"—

FLETCHER. No—but here's a paper—*Chicago Tribune*—they had a reporter there and he wired this: (*Reading*) "The dedicatory remarks of President Lincoln will live forever in the annals of men."

(ABNER, LEM and JOE laugh.)

JOE. Reporter must hev been drunk—or wants to be appointed a postmaster, maybe. (*He shoots the last at ABNER, who reacts.*)

(FLETCHER pays no attention but continues to read.  
The OTHERS laugh.)

PHIL. Let us hear just what happened. Will you read it to us, Mr. Brown? (*He sits on the floor, Right of FLETCHER.*)

FLETCHER. (*Reading*) "The President arrived by special train on the Baltimore and Ohio Railroad—"

ABNER. Never mind all that.

LEM. Get down to it—

JOE. Let's hear the speech.

} (*Together*)

FLETCHER. (*Reading just bits as he skips through the account*) "An amusing incident occurred when one of the Military bands stopped to play in front of the home of Mr. Wills where Lincoln was staying. Thinking he was being serenaded, the President came out and acknowledged the compliment but declined to make a speech. He said, 'In my position it is sometimes important that I should not say foolish things.'"

JOE. He can't help saying them. (*ALL laugh at this sally except FLETCHER.*)

PHIL. Go on, Mr. Brown.

FLETCHER. "The band went next door where Sec-



retary Seward responded with a graceful speech. The following morning the procession moved shortly after ten o'clock from Gettysburg to the cemetery, in charge of Marshal Ward Hill Lamon. There were several bands, including the Second United States Artillery Band, of Baltimore. President Lincoln rode a horse which seemed much too small for him and his appearance caused considerable amusement. When the procession reached the cemetery there was another delay as Edward Everett, the orator of the day, was over a half hour late in arriving. After music by the band, Senator Everett delivered a notable address, which we are pleased to quote herewith: (*The OTHERS listen with rapt attention*) 'Standing beneath this serene sky, overlooking these broad fields now reposing from the labors of the waning year, the mighty Alleghenies dimly towering before us, the graves of our brethren beneath our feet, it is with hesitation that I raise my poor voice to break the eloquent silence of God and nature—'” (FLETCHER, *looking up from paper*) Beautiful speech, men, but it takes up (*Turning pages*) seven columns. (*Continues to read*) “Although he spoke for nearly two hours, Senator Everett, with his graceful form, his high, clear voice, and his faultless gesticulation, held his audience remarkably until the closing words of his eloquent peroration.”

LEM. It says in this paper, “Lincoln said in his speech, ‘The world will little note, nor long remember’”— (*General laughter*) Well, that's once Ole Abe was right.

PHIL. Let's hear the speech, Mr. Brown.

FLETCHER. “There followed a selection by the Military Band.” (*Here the band starts playing softly behind the draw curtain, “Tenting Tonight.” This continues as FLETCHER speaks, swelling up as his voice dies away gradually after the words, “Ward Hill Lamon.” As the band starts to play, the*

*LIGHTS on the store scene start to fade.)* “At its conclusion the Honorable Ward Hill Lamon arose and said, ‘Ladies and gentlemen, the President of the United States.’ ”

*We do not actually hear the last words. LIGHTS out.*

*First set strikes as described in scene plot.*

## SCENE TWO

*Black Curtain opens. The crowd moves downstage in the dark as the BAND swells to forte. As the selection ends the LIGHTS come up. A phonograph can be used for the actual music and the band be supers if desired.*

**SCENE TWO:** *A back drop representing the rolling fields and hills of Gettysburg—or a sky drop and a ground row. Center stage a platform about three feet high. It should be four feet deep and wide enough to accommodate five or six chairs.*

*This scene is fully lighted, and a spotlight trained to cover LINCOLN when he steps forward and speaks.*

*LINCOLN is seated on the platform, second from the end on the Right. When he rises to speak he removes his hat and leaves it on the Center chair which is vacant.*

*Right of LINCOLN is seated a distinguished-looking man. LAMON is seated in the last chair on the Left. An EXTRA is seated Right of him.*

*LAMON rises to make his introduction.*

**LAMON.** Ladies and Gentlemen—the President of the United States!

**LINCOLN.** *(Rises and comes forward)* Fourscore

and seven years ago, our fathers brought forth upon this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation—or any nation, so conceived and so dedicated—can long endure. We are met on a great battlefield of that war. We are met to dedicate a portion of it as the final resting-place of those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow, this ground. The brave men, living and dead, who struggled here have consecrated it, far above our power to add or to detract. The world will very little note nor long remember what we say here; but it can never forget what they did here. It is for us, the living, rather, *to be dedicated*, here, to the unfinished work that they have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us; that from these honored dead we take increased devotion to that cause for which they here gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain; that the nation shall, under God, have a new birth of freedom, and that government of the people, by the people for the people, shall not perish from the earth.

(PEOPLE *on stage applaud listlessly and rise to leave.*  
BAND *breaks into "The Battle Hymn of The Republic."*

CURTAIN

## NOTES ON PRODUCTION

While the playlet is in two scenes, and necessitates a quick change, it is very simple to handle. About six feet from the curtain line is a black draw curtain. At stage Left is a hinged piece extending up stage five feet six inches, where it is hinged to a piece eight or ten feet long which runs on stage parallel to the footlights. These pieces should not be more than eight feet high, and the top and the edge nearest Center stage are cut away into jagged edges, and painted to represent logs. An amber spot from stage Right—preferably hung in the first border—illuminates the stage from Center to Left. A spot from the front also illuminates the same area. This gives the effect of a sort of vignette and is very impressive.

Down Left, parallel to the footlights, is a counter. It abutts the Left wall and extends out about three feet. It should not be more than sixteen inches wide. Fastened to it and against the Left wall is a mailbox with the usual pigeonholes, in a few of which are letters and papers which have not been called for. On the counter a pair of scales, a basket of eggs, etc., to dress.

Below this counter is a nail keg.

Right of counter is a box.

Right, a short distance from the counter, is a wooden armchair with a round back.

When the moment arrives for the change—as soon as the lights are out—the hinged piece is easily pulled

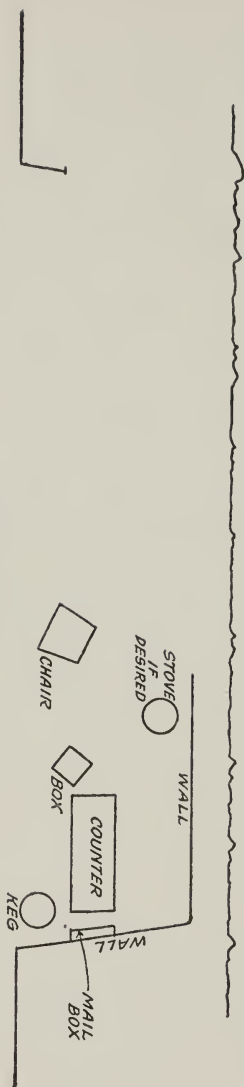
off and folded. Each man carries off his own chair, box or keg. SPARKS and PHIL carry off the counter, and you are ready to open the draw curtain on Scene Two.

The play can be done in drapes where no scenery is available.

LANDSCAPE

WOOD  
WING

WOOD  
WING



SCENE DESIGN  
"NOR LONG REMEMBER"



## THE MAN IN THE BOWLER HAT

Comedy. 1 act. By A. A. Milne. 4 males, 2 females. Interior. Modern costumes. 30 minutes.

A terribly exciting little affair happens in the humdrum life of John and Mary, a tempest in a teapot, but while it lasts—well, it's high comedy, at least for the audience.

(Royalty, \$10.00.) Price, 50 cents.

## PINK AND PATCHES

Comedy. 1 act. By Margaret Bland. 1 male, 3 females. Exterior. Modern costumes. 30 minutes.

An amusing and touching comedy of the South. A mountain girl yearns for new pink clothes, and a woman from the outside world brings her a present which is, unfortunately, another patched dress. Can easily be done by an all-female cast. Winner of Samuel French Prize, Little Theater Tournament, 1928.

(Royalty, \$10.00.) Price, 50 cents.

## MOONSHINE

Drama. 1 act. By Arthur Hopkins. Interior. Modern costumes. 40 minutes.

A thrilling little drama laid in the moonshine district of the mountains. A revenue officer introduces himself into the very midst of a dangerous band of moonshiners, and beats them at their own game. The play is tense from beginning to end. An ideal piece for older boys and young men.

(Royalty, \$5.00.) Price, 35 cents.

## ALL AMERICANS

Drama. 1 act. By Kenneth Pollard. 5 males, 2 females. Interior. Modern costumes. 25 minutes.

Fulfilling a life-long ambition, Dr. Marvin has sent his elder son, Dick, to college as a pre-medical student. At college Dick becomes an All-American football star and announces that he is going to become a professional, and no amount of persuading can change Dick's mind. But his sister's fiancé, whose past is something of a mystery, comes forth as an example of what professional football can do in debilitating a young man. Dick finds his father in a humanitarian role and realizes wherein lies his real future.

(Royalty, \$5.00.) Price, 35 cents.

## THE CLOD

Drama. 1 act. By Lewis Beach. 4 males, 1 female. Interior. Civil War costumes. 40 minutes.

One of the most effective one-act plays ever written. *The Clod* has been ever since its production by the Washington Square Players a Little Theater classic.

(Royalty, \$10.00.) Price, 35 cents.

## THE GREAT CHOICE

Peace play. 1 act. By Fred Eastman, author of *Bread, America's Unfinished Battles*, and *The Triumph of the Defeated*. 4 males, 4 females. Interior. Fantastic costumes. 35 minutes.

An emotional, powerful dramatization of an incident of the next war. The central conflict is between loyalty to one's conscience and loyalty to the state.

(Royalty, \$5.00.) Price, 35 cents. Also in *Plays of American Life*, \$2.50.

## THE PURPLE DOORKNOB

Comedy. 1 act. By Walter Prichard Eaton. 3 females. Interior. Modern costumes. 25 minutes.

An unusual comedy for three women, in which a charming young actress, seeking to buy from a bed-ridden old woman one of her antiques, achieves her end by giving the shut-in a theatrical performance in her chamber, and inducing the old lady to be one of the characters, much to the latter's delight. The chamber setting can be very simple, but must look old-fashioned.

(Royalty, \$5.00.) Price, 35 cents. Also in *One-Act Plays for Stage and Study*, VIII, \$3.00.

## A WEDDING

Comedy. 1 act. By John Kirkpatrick. 4 males, 3 females. Interior. Modern costumes. 35 minutes.

This comedy, by the author of *Charm*, has to do with the amusing mishaps occurring on the day of a wedding. It looks at several times throughout this sparkling comedy as though the wedding would never take place. The last line, however, reassures us.

(Royalty, \$5.00.) In *One-Act Plays for Stage and Study*, IV, \$3.00; also separately, 50 cents.

## THE FIRST DRESS SUIT

Comedy. 1 act. By Russell Medcraft. 2 males, 2 females. Interior. Modern costumes. 30 minutes.

Here we have all the trials and tribulations of a young boy on the occasion of ordering and wearing his first dress suit. The play is a delightful comedy about young Americans. Around a very simple episode the author has grouped a number of genuine young Americans, eager and excited and full of that optimism of youth which is contagious. The play has been produced in every part of the country, and is an especially attractive title for use in play tournaments.

(Royalty, \$10.00.) In *One-Act Plays for Stage and Study*, V, \$1.50, and separately, 50 cents.

## THE NINE LIVES OF EMILY

Comedy. 1 act. By John Kirkpatrick. 3 males, 4 females. Interior. Modern costumes. 35 minutes.

When Emily went surf-bathing and ventured out too far, she became engaged to the young man who rescued her. Why, then, on the very evening that her engagement to Douglas was to be announced, did Emily again take to the water and have to be rescued by somebody else? Emily's mother would like to know and so would Douglas. But the most persistent seeker after the truth is the younger sister who has always had her eye on Emily's fiancé. Poor Emily has to have her life saved all over again.

(Royalty, \$5.00.) Price, 35 cents.

## WILD HOBBY HORSES

Comedy. 1 act. By John Kirkpatrick. 3 males, 4 females. Interior. Modern costumes. 40 minutes.

William Carewe is recuperating from a long illness and his family want him to retire—his wife, because she desires to travel; his elder son because he hopes to carry on the business; and Donald, because his father's absence allows him more scope to play. They decide to provide Carewe with a hobby. They make him a detective, but all people who read mystery stories don't want to become detectives; some want to be murderers! And when the members of the family become convinced that they have been poisoned—they decide to let hobbies alone.

(Royalty, \$5.00.) Price, 35 cents.

## **THE CASTLE OF MR. SIMPSON**

Farce. 1 act. By John Kirkpatrick. 4 males, 4 females. Interior. Modern costumes. 30 minutes.

"An Englishman's home is his castle"—so runs the quotation. But if the Englishman happens to be an American and if he has three daughters, it's just too bad. Lil undertakes to have her father spend a quiet evening at the house. She makes elaborate plans to get rid of her sister's boy-friends and then discovers a boy-friend for herself. This is a highly amusing comedy which cannot be too highly recommended to amateur producing units searching for a sure-fire farce.

(Royalty, \$5.00.) Price, 35 cents.

## **STATUE OF LIBERTY**

Comedy. 1 act. By John Kirkpatrick. 2 males, 6 females. Interior. Modern costumes. 35 minutes.

Julie discovers that nobody is really free. Returning from abroad where she has obtained a divorce she drinks a toast to the Statue of Liberty. But before the boat docks she has a mass of responsibilities—a friend's house to take care of, a cousin's child to look after, two foreign servants whom she didn't want and a St. Bernard dog she won at a lottery and can't get rid of. With so much on her hands, Julie decides that she might as well have a husband too.

(Royalty, \$5.00.) Price, 35 cents.

## **IN HEAVEN AND EARTH**

Drama. 1 act. By Dennis Plimmer. 8 males, 2 females (extras). Interior, exterior. Modern costumes. 25 minutes.

Ray Maynard is the editor of his college newspaper which he has conducted along pacifist principles when a war breaks out. All Ray's college friends, once fellow pacifists, desert him under pressure of public opinion, including even Norma, the girl he loves. Ray continues his peace work and is rewarded by political imprisonment. Eventually, he is released. He returns alone at night to his college, and there the ghosts of his dead comrades return to tell him he was right, and to beg him to continue his crusade for peace.

(Royalty, \$5.00.) Price, 35 cents.



## **GOODNIGHT, PLEASE!**

Comedy. 1 act. By Peter Dagget. 4 males, 3 females. Interior. Modern costumes. 30 minutes.

Merideth Whitehouse has now become president of the First National Bank and is in a position to indulge a fantastic fancy—to stay in bed for a week. It is the afternoon of the third day and we discover that this unconventional vacation is driving his entire household crazy. His wife, his daughter, his valet, his brother-in-law, his vice-president and his cook all storm into the bedroom in their attempts to make him see that this is a ridiculous performance for a grown man. Finally, they team up in a last frantic effort, but Merideth is saved for the week.

(Royalty, \$5.00.) Price, 35 cents.

## **KISS THE STAR**

Comedy. 1 act. By Josephine Victor and Scott Farnworth. 4 males, 2 females. Interior. Modern costumes. 25 minutes.

Ken and Bert run *The Star*, a college paper in which they have conducted a matching contest to raise money to produce the annual campus follies, *Kiss The Star*. The prize is a date with Mary, Ken's girl who is tentatively scheduled for the lead in *Kiss The Star*, and one hundred and fifty dollars. Hiram Hitcherpuss of Cheyenne, Wyoming, is announced as the winner after Bert and Ken have assured themselves that there is no such person. But suddenly Hiram arrives and the fun begins! Especially recommended for high schools and groups of young people.

(Royalty, \$5.00.) Price, 35 cents.

## **FRIGHT**

Drama. 1 act. By James Reach. 3 males, 2 females. Interior. Modern costumes. 35 minutes.

John Fairbride, a well-to-do business man, has ample reason to believe his life is in danger. Finally, John receives this note: "By twelve o'clock tonight you will be dead." John, bewildered, his nerves at the breaking point from the long strain, becomes a victim of his imagination. To each of his family and friends his fancy can ascribe some reason for wanting him dead. Then, just at the stroke of twelve, the murderer strikes. A clever twist, and the ends of Justice are served.

(Royalty, \$5.00.) Price, 35 cents.

## THE SIGN OF THE FOUR

Mystery. 1 act. By John Hershey. From the story of the same name by Sir Arthur Conan Doyle. 6 males. Interiors. Costumes, 1888. 35 minutes.

The technique used in this play utilizes for the first time on the stage the newer methods of radio. The story, of course, recounts the adventures that befell certain British officers when they attempted to steal the famous Agra treasure of India, and the inevitable doom that overtook them—with a dash of romance added. This play, simple to produce, should have a universal audience appeal.

(Royalty, \$5.00.) Price, 35 cents.

## HIS FIRST DATE

Comedy. 1 act. By James Reach. 2 males, 4 females. Interior. Modern costumes. 30 minutes.

Henry is wild, mischievous, fond of boyish pranks, but his mother takes comfort from the knowledge that he's not involved in affairs with the opposite sex. Then the blow falls: Loraine Lotus, Hollywood siren with a not-too-savory reputation comes to town and Henry succumbs. She strings along for the publicity value of the Tippet name, is invited by Henry to the house. Henry's father, determined to put an end to the affair in his masterly way, is dismayed to discover that Loraine Lotus is a girl he knew very well indeed years ago in his own wild-oats days.

(Royalty, \$5.00.) Price, 35 cents.

## A YOUNG MAN'S FANCY

Comedy. 1 act. By Hilda Manning. 3 males, 3 females. Interior. Modern costumes. 30 minutes.

Donnie Hoofle, at sixteen, is about to have his first important "date." Although only a high-school junior, he has secured two tickets for the college's Freshman Hop, and has invited Bertitia Butt. Joo-Joo Miller, fifteen and enamored of Donnie, feels all is lost when he tells her he couldn't think of taking a mere infant of her years to an important function like the hop. Tragedy rears its ugly head when Donnie discovers that Bertitia is the college's perennial wall-flower. An excellent, shrewdly contrived play for young amateurs.

(Royalty, \$5.00.) Price, 35 cents.

## THEY'RE NONE OF THEM PERFECT

Comedy. 1 act. By Sophie Kerr. 6 females, 1 extra.  
Interior. Modern costumes. 30 minutes.

Amanda Bartlett, a successful young business woman, is giving a dinner party to five of her married women friends to announce her coming marriage. One of the women's husbands is always late to meals; one is very untidy; one is determined to talk French in public although he speaks abominably. The last confession is of a husband who is "nasty neat." Amanda maintains that her fiancé is perfect, but at the very end her friends discover that he is not quite so perfect after all. Very light and amusing and based on small but universal masculine foibles.

(Royalty, \$5.00.) Price, 35 cents.

## ROMANCE IS A RACKET

Farce-comedy. 1 act. By John Kilpatrick. 3 males, 4 females. Interior. Modern costumes.

Miss Edith and her "little party of ladies," with Wallie looking after the luggage and passports, find themselves in a lonely Italian inn where an accommodating fellow-tourist undertakes to provide excitement by invoking the aid of imaginary bandits. As the bandits are non-existent Wallie manages to rout them but heroism goes to his head. And just when he is swaggering about the place like all the Three Musketeers at once—Bang! Poor Wallie finds there are worse things than bandits.

(Royalty, \$5.00.) Price, 50 cents.

## BREAD

Drama. 1 act. By Fred Eastman. 2 males, 4 females. Interior. Modern costumes. 30 minutes.

"I heartily endorse it and recommend it to all Farm Bureau Schools and Churches interested in the struggle of the American farmer." M. S. Winder, Secretary, American Farm Bureau Federation. *Bread*, written by Professor Fred Eastman, of the Chicago Theological Seminary, is a human play based upon the economic and personal problems of American farming people. Though it is powerful as a plea for help, it is also a play which will be used by amateurs no matter what their interests or pursuits.

(Royalty, \$5.00.) Price, 30 cents. Also in volume *Plays of American Life*, \$2.50.

## MOON SIGNS

Comedy. 1 act. By Mary E. Roberts. 3 males, 3 females. Interior. Modern costumes. 25 minutes.

Uncle Zeke believes in moon signs but Aunt Molly does not. He convinces his Hattie that she must not be married until the first Monday in December, which he figures is a lucky wedding day for her. Hattie and Ray (her lover) have an argument and a falling out. Mrs. Green, a too friendly neighbor, adds a touch of humor in her inquiring way. Hattie and Ray agree not to postpone their marriage.

(Budget Play.)\* Price, 30 cents.

## WHY TEACHERS GO NUTS

Burlesque. 1 act. By Preston Powell. 8 males, 7 females. Interior. Modern costumes. 25 minutes.

"Are teachers driven nuts or are teachers nuts to begin with?" Harassed by a roomful of pupils who know all the answers,—but not for the questions asked, this particular teacher seems to prove the case for heredity. Moving, unperturbed, in a veritable bedlam of a classroom, and accepting the most insane answers as not only logical but academically correct, Miss Abigail Abbysinia fails to so much as notice the frantic efforts of her pupils to reduce the classroom to shambles. This burlesque will prove a god-send to many directors.

(Budget Play.)\* Price, 30 cents.

## THE LIGHTHOUSE KEEPER'S DAUGHTER

Pantomime burlesque. 1 act. By Muriel and Richard Eldridge. 3 males, 2 females. Interior. Modern costumes. 20 minutes.

A ridiculously laughable pantomimed farce, showing that virtue hath its just reward. The lighthouse keeper's daughter, a fair and innocent maiden, has a villainous suitor who revengefully plots to gain her father's money and then to slay him. In the dusk of evening, he accomplishes his fell purpose and escapes. The attempted murder is discovered by his wife in time for the fair young heroine to bring aid in the person of the handsome doctor, who saves the keeper's life and wins the daughter's hand. The narrative descriptive text is read.

(No royalty.) Price, 30 cents.

\* For explanation of "Budget Play," see *French's Catalogue*.



## **RICH MAN, POOR MAN**

Farce. 1 act. By Bertha P. Burrill. 3 males, 9 females. Interior. Modern costumes. 40 minutes.

Suitable for clubs, churches and schools. No expense to produce. Scene a thriftshop, run by Emma, a deb in search of a thrill. In reply to Peter's tenth proposal, she says that if she can deliver the goods to all the day's customers, it will be a favorable omen. Peter hides to watch, and rather than have the omen fail, parts with overcoat, watch and progressively intimate articles. Complications arise to embarrass the lovers and amuse the audience. A *Playshop Plays* title.

(Royalty, \$5.00.) Price, 50 cents.

## **EVENING DRESS INDISPENSABLE**

Comedy. 1 act. By Roland Pertwee. 2 males, 3 females. Interior. Modern costumes. 25 minutes.

Sheila, an attractive girl, is unconventional. She has a faithful suitor, Geoffrey, but when he calls one evening with the intention of taking her out, Sheila is rude to the well-meaning youth. Her mother tells Geoffrey that if her daughter will not go with him *she* will, and Geoffrey's enthusiasm for the mother's appearance uncovers the little yellow streak of jealousy in the daughter. She is then easily persuaded by Geoffrey to accompany him for the evening's enjoyment, and her mother is left with a good friend who hopes to become her second husband.

(Royalty, \$10.00.) Price, 30 cents.

## **VINE LEAVES**

Comedy. 1 act. By Jay G. Sigmund and Betty Smith. 6 males, 2 females. Interior. Modern costumes. 30 minutes.

Burt writes poetry and loves the boss' daughter who inspires his verse. He is about to be discharged for these traits when the boss discovers a rival firm is using poetry successfully to advertise its wares. Burt's status is changed when he writes better poetry for *his* firm. Now that poetry has a commercial value they would take Burt into the firm and permit him to marry the boss' daughter. But he marries the pretty typist whom he has learned to love because she appreciates him so much.

(Royalty, \$5.00.) Price, 35 cents.

## THE TEA-POT ON THE ROCKS

Comedy. 1 act. By John Kirkpatrick. 3 males, 3 females. Interior. Modern costumes. 40 minutes.

Because a young girl does not wish an unimportant thing like marriage to interfere with her "career" of running a tea-room, she forces a young man to hope and pray that the tea-room will fail. Then comes the young man's chance—to assist it to fail. But he turns in and helps and his good sportsmanship carries the day.

(Royalty, \$5.00.) Price, 35 cents. Also in *One-Act Plays for Stage and Study*, VII, \$3.00.

## THY WILL BE DONE

Drama in 3 parts. By Robert J. Murphy, C.S.P., and Cecelia Lenz. 11 males, 7 females. 2 interiors, 3 exteriors (simple). Biblical costumes.

Gallus, a Roman officer who assisted at the crucifixion of Christ, was convinced that he was putting to death a guiltless man. Gallus's own wife was one of Christ's most devoted followers. To this Christian wife, and to his five-year-old son, he went home after Calvary's three hours. There in his own home a most remarkable thing happened, and as a result Gallus vowed to be "Christ's soldier now—Caesar's no longer." Gallus, Constantia, and their son, were linked more closely than ever through their great shared love and loyalty for Christ.

(Royalty, \$10.00.) Price, 35 cents.

## THE MAN WHO DIED AT TWELVE O'CLOCK

Negro farce. 1 act. By Paul Green. 2 males, 1 female. Interior. Modern costumes. 30 minutes.

This is one of the most interesting and amusing folk comedies ever written on negro life. It has no relation to the conventional "Ethiopian" plays of the last century; it is genuine and highly imaginative folk comedy. The story here has to do with a young couple who dress up and make the old guardian of the girl believe he has seen the devil. After this he is forced to give up the money he has been unjustly holding, which allows the young couple to get married.

(Royalty, \$5.00.) Price, 50 cents. Also in *One-Act Plays for Stage and Study*, II, \$1.50, and in *In the Valley*, \$2.50.



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